

"The Secret Hidden at the Light House"

for
String Orchestra

(7 Vln, 2 Vla, 2 Vlc, CB)

dedicated
to 'Veritas'

by
Ali Riza SARAL

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The piece is written to be used for good causes.

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The Secret Hidden at the Light House,
as a matter of navigation, is the absolute location information.

As a veteran air traffic control engineer,
I have always been amazed at the beacons that show the way to airplanes.

It is the same with ships and light houses.
I remember as a child,
passing from one continent to the other in Istanbul by boat,
gazing at the light houses.
It was so embazzling. Since then,
I wondered for many years what the secret at the light house is.

The captains of the ships and the pilots know what is hidden at the light house.
Their maps display the absolute location of the light house,
So, when the captain sees the light of the light house
he understands that he is at the right track.

So, once again, what is the 'Secret at the Light House'?
It is the 'veritas', the truth, the reality...
Isn't it the truth, the reality that guides our way and helps us reach the safety of an harbour when we
are faced with immense difficulties?

Introduction

“The Secret Hidden at the Light House” is a symbolic work. I was strongly effected by Penderecki’s Threnody which I believe is a landmark of musical symbolism.

The notation is Polish (Penderecki, Serocki inter alia) mixed with classical notation. In fact, although my work is strongly affected by the Polish and 20th cty modern school it uses classical elements in contrast.

Single bar repetition signs, dal signo at the beginning are simpe examples. Traditional bar lines are preserved but Polish style periodic duration lines(4 sec. at the beginning) are also indicated. When there is a rest during the complete bar that bar is not indicated but nevertheless the duration line exists.

Wien style, Haupt-neben stimme is used when necessary. Also, a Webern like pointillism is utilised. A 12 tone melody for vcl solo exists. The piece is completely built from a single 12 tone melody/set.

From the Polish school style elements such as Threnody caos build up, hit the strings with the palm of the hand, one komma higher pitch, without meter... are used but in an isolated manner without being further develeoped.

The idea of ‘playing without conductor’ is taken from a performance of Berlin Philharmonic.

‘Ends with fundemental harmonics’ idea is taken from a colleague at Istanbul State Conservatoire once upon a time.

I believe this is a post-modern approach where all style elements are used as a mixture and a new unity is formed. A classical 3-5 chord may well stand together with a totally dissonant chord. It all depends on the context and that is a post-modern context.

The new unity serves the purpose of a symbol, the light house.

Instruments

String Orchestra

4 Violins

3 Violins

2 Viola

2 Violoncello

Contra Bas

①

Andante $\text{♩} = 80$

THE SECRET AT THE LIGHT HOUSE *

To Veritas

Ali Rıza SARAL

Handwritten musical score for strings and woodwinds. The score is divided into three systems, each with a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Andante* with a metronome marking of $\text{♩} = 80$.

System 1: Violins 1-4 (Vn1-Vn4) and Viola 1 (Vla1). The first measure is marked *f*. The second measure is marked *f* *dt salto*. The third measure is marked *mf*.

System 2: Violins 5-7 (Vn5-Vn7) and Viola 2 (Vla2). The first measure is marked *f*. The second measure is marked *f* *disalto*. The third measure is marked *mf*.

System 3: Violoncello 1 & 2 (Vcl 1,2) and Contrabass (C.B.). The first measure is marked *f* *vib.*. The second measure is marked *mf*.

The score includes various musical notations such as stems, beams, and dynamic markings. The key signature is one flat (B-flat).

Handwritten musical score for a string ensemble, featuring staves for Violins (Vn 1-4), Violas (Vla 1-2), Violoncello (Vcl 1/2), and Contrabass (C.B.). The score is divided into measures by vertical dashed lines.

Violin 1 (Vn 1): Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mf* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violins 4-7 (Vn 4-7): These staves are grouped together. They start with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mp* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violas 1-2 (Vla 1-2): These staves are grouped together. They start with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4, and a half note B4. The dynamic marking *mp* is present. The staff continues with a whole note G4 in the second measure, followed by rests in the third and fourth measures.

Violoncello and Contrabass (Vcl 1/2, C.B.): These staves are grouped together. They start with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3, followed by a half note A3, and a half note B3. The dynamic marking *p* is present. The staff continues with a whole note G3 in the second measure, followed by rests in the third and fourth measures.

Contrabass (C.B.): This staff starts with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3, followed by a half note A3, and a half note B3. The dynamic marking *pizz* is present. The staff continues with a whole note G3 in the second measure, followed by rests in the third and fourth measures.

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Section Number: ②

Dynamic Markings: *mf*, *mp*, *p*, *pizz*

Instrument Labels: Vn 1, Vn 4, Vn 5, Vn 6, Vn 7, Vla 1, Vla 2, Vcl 1/2, C.B.

Key Signature: One sharp (F#)

Time Signature: Not explicitly written, but the notation suggests a common time signature.

Staff Labels: NO. 16 CONCERT 16 STAVE

③

Handwritten musical score for a string ensemble, measures 10 through 17. The score includes staves for Violins 1-4, Violas 1-2, and Cellos/Double Basses.

Violins:

- Vn 1-3:** Treble clef. Measure 10: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 11: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 12: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 13: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 14: quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 15: quarter note F7, quarter note G7, quarter note A7, quarter note B7. Measure 16: quarter note C8, quarter note D8, quarter note E8, quarter note F8. Measure 17: quarter note G8, quarter note A8, quarter note B8, quarter note C9. *f allargando* is written above the staff, with an arrow pointing to the first measure of the section.
- Vn 4:** Treble clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.
- Vn 5:** Treble clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.
- Vn 6:** Treble clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.
- Vn 7:** Treble clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.

Violas:

- Vla 1:** Alto clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.
- Vla 2:** Alto clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.

Cellos/Double Basses:

- Vol 1, 2:** Bass clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.
- C, B.:** Bass clef. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.

Other markings:

- arco* is written below the Cello/Double Bass staff in measure 10.
- f* is written below the Violin 5 staff in measure 15.
- f allargando* is written above the Violin 1-4 staff in measure 12.

a Tempo

15 martellato

rall.

(4)

Violin staves 1-4 (Vn 1, Vn 2, Vn 3, Vn 4) showing musical notation with slurs and accents.

martellato

rall.

Violin staves 5-7 (Vn 5, Vn 6, Vn 7) showing musical notation with slurs and accents.

a Tempo

martellato

Vla 1

Vla 2

a Tempo

martellato

Viol 1

Viol 2

rall.

a Tempo

rall.

C.B.

P

NO. 16 CONCERT 16 STAVE

⑤

I Tempo

20

I Tempo
tenuta
Grand-détache

Accel.

Vol 1, 2

P

I Tempo
tenuto
grand-detache

Accel.,

C.B.

P P

NO. 16 CONCERT 16 STAVE

Lusinghiero

Handwritten musical score for a concert, featuring staves for various instruments and dynamics markings.

Staves and Dynamics:

- Vn1:** Treble clef, dynamics *mf*. Includes a circled number 6 and a section marked *8va*.
- Vn5:** Treble clef, dynamics *mf*.
- Vn7:** Treble clef, dynamics *mf*.
- Vla1:** Alto clef, dynamics *mf*.
- Vla2:** Alto clef, dynamics *mf*.
- Vcl 1,2:** Bass clef, dynamics *mp*. Includes a section marked *accel.*
- C.B.:** Bass clef, dynamics *mf*.

Other markings:

- Vertical dashed lines indicate measure boundaries.
- Horizontal lines connect staves, indicating musical relationships or phrasing.
- Handwritten notes and slurs are present throughout the score.
- A circled number 6 is located in the upper right corner.
- A circled number 4 is located in the lower right corner.

25

Handwritten musical score for Violins 1 through 7 (Vn1-Vn7). The notation includes treble clefs, key signatures (one flat), and dynamic markings such as *f*, *mf*, and *ff*. The score is divided into measures by vertical bar lines. Some measures contain handwritten notes like "H" and "N".

Handwritten musical score for Violins 1 and 2 (Vla1,2). The notation includes treble clefs, key signatures (one flat), and a dynamic marking of *mp*.

Handwritten musical score for Violins 1 and 2 (Vla1,2). The notation includes treble clefs, key signatures (one flat), and a dynamic marking of *mp*.

Handwritten musical score for C.B. (Cello/Bass). The notation includes a bass clef, key signature (one flat), and a dynamic marking of *mf*.

Handwritten musical score for a concert, featuring staves for Violins (Vn), Violas (Vla), Cellos (C.B.), and Double Basses (C.B.). The score includes tempo markings such as *rallentato* and *Dal Segno*, dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte), and performance instructions like *molto vib.* (molto vibrato) and *non vib.* (no vibrato).

The score is divided into measures by vertical bar lines. Measure numbers 30 and 9 are visible. The *Dal Segno* section is marked with a circled 8. The bottom of the page includes the text "NO. 16 CONCERT 16 STAVE".

⑨ *Larghetto* $\text{♩} = 60$

35

Handwritten musical notation for two voices (Vcl 1 and Vcl 2) and a piano accompaniment (CB).

Vcl 1 (Soprano staff):

- Measure 1: Rest, then a half note G4 (G above middle C) with a piano (*p*) dynamic marking.
- Measure 2: Rest, then a half note G4 (G above middle C) with a piano (*p*) dynamic marking.

Vcl 2 (Alto staff):

- Measure 1: Rest, then a half note F#4 (F# above middle C) with a piano (*p*) dynamic marking.
- Measure 2: Rest, then a half note F#4 (F# above middle C) with a piano (*p*) dynamic marking.

CB (Piano accompaniment, Bass staff):

- Measure 1: A whole note chord consisting of G4 (G above middle C) and F#4 (F# above middle C) with a piano (*p*) dynamic marking.
- Measure 2: A whole note chord consisting of G4 (G above middle C) and F#4 (F# above middle C) with a piano (*p*) dynamic marking.

CB

P
mp

NO. 16 CONCERT 16 STAVE

In distanza e susurrante

16

Handwritten musical score for a symphony orchestra, featuring staves for Violins (Vn1-Vn7), Violas (Vla1-Vla2), Violoncello (Vcl1), Double Bass (Vcl2), and Piano (P). The score is divided into measures by vertical bar lines.

Violins (Vn1-Vn7): The first section (measures 1-4) is marked "In distanza e susurrante". Vn1-Vn3 play a rhythmic pattern of eighth notes, starting with a dynamic of *mp*. Vn4-Vn7 play a similar pattern, also starting with *mp*. The second section (measures 5-8) continues the pattern, with Vn1-Vn3 marked *p* and Vn4-Vn7 marked *mp*. The third section (measures 9-12) shows Vn1-Vn3 marked *p* and Vn4-Vn7 marked *mp*.

Violas (Vla1-Vla2): The first section (measures 1-4) is marked "In distanza e susurrante". Vla1 and Vla2 play a rhythmic pattern of eighth notes, starting with a dynamic of *p*. The second section (measures 5-8) continues the pattern, with Vla1 and Vla2 marked *p*. The third section (measures 9-12) shows Vla1 and Vla2 marked *p*.

Violoncello (Vcl1) and Double Bass (Vcl2): The first section (measures 1-4) is marked "molto vib". Vcl1 and Vcl2 play a rhythmic pattern of eighth notes, starting with a dynamic of *mf*. The second section (measures 5-8) continues the pattern, with Vcl1 and Vcl2 marked *mf*. The third section (measures 9-12) shows Vcl1 and Vcl2 marked *mf*.

Piano (P): The first section (measures 1-4) is marked "molto vib". P plays a rhythmic pattern of eighth notes, starting with a dynamic of *mf*. The second section (measures 5-8) continues the pattern, with P marked *mf*. The third section (measures 9-12) shows P marked *mf*.

11

Vln1

8va gliss.

mf

Cantabile $\text{♩} = 72$
Narrante

Vcl1

molto vib.

mp

Vcl2

mp

C.B.

P mp

NO. 16 CONCERT 16 STAVE

Cantabile $\text{♩} = 72$
Narrante

mf

Vcl2

C.B.

con sord. sfumato pp sul ponticello

12

Vln1

Vln2

Vln3

Vln4

con sord.
sul ponticello

con sord.
sfumato pp

Vln5

Vln6

Vln7

con sord. sfumato pp
sul ponticello

Vla1,2

Vol1

Vol2

Tenuto

P

Tenuto

C.B.

P



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13

50

Handwritten musical score for a string orchestra, measures 50-53. The score is written on ten staves, grouped into four systems of two staves each. The instruments are labeled on the left of each staff:

- Vn1** (Violin 1): Treble clef, starting with a whole note G4.
- Vn2** (Violin 2): Treble clef, starting with a whole note F#4.
- Vn3** (Violin 3): Treble clef, starting with a whole note E4.
- Vn4** (Violin 4): Treble clef, starting with a whole note D4.
- Vn5** (Violin 5): Treble clef, starting with a whole note C4.
- Vn6** (Violin 6): Treble clef, starting with a whole note B3.
- Vn7** (Violin 7): Treble clef, starting with a whole note A3.
- Vla1** (Viola 1): Alto clef, starting with a whole note G3.
- Vla2** (Viola 2): Alto clef, starting with a whole note F#3.
- Vcl1** (Violoncello 1): Bass clef, starting with a whole note C3.
- Vcl2** (Violoncello 2): Bass clef, starting with a whole note C3.
- C.B.** (Cello Bass): Bass clef, starting with a whole note C3.

The score is written in a single system, with measures 50, 51, 52, and 53. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#).

P
NO. 16 CONCERT 16 STAVE

P molto vib.

Handwritten musical notation for Violins 1-4 (Vn1-Vn4). Vn1 and Vn2 have dense tremolos. Vn3 and Vn4 have rhythmic patterns with accents.

P molto vib.

Handwritten musical notation for Violins 5-7 (Vn5-Vn7). Vn5 and Vn6 have rhythmic patterns with accents. Vn7 has a rhythmic pattern with accents.

p molto vib.

Handwritten musical notation for Violas 1 and 2 (Vla1-Vla2). Both staves show dense tremolos.

Handwritten musical notation for Violins 1 and 2 (Vcl1-Vcl2). Vcl1 has a melodic line with a slur and a fermata. Vcl2 has a tremolo.

molto vib.

Handwritten musical notation for C.B. (Cello/Bass). The staff shows a tremolo.

P

15

poco più mosso $\text{♩} = 76$

Vn1

Vn2

Vn3

Vn4

Vn5

Vn6

Vn7

Vla1

Vla2

Vcl1

Vcl2

C.B.



NO. 16 CONCERT 16 STAVE

senza sord.
sul tasto

60

Vn1

Vn2

Vn3

Vn4

senza sord.
sul tasto

mf

Vn5

Vn6

Vn7

senza sord.
sul tasto

mf

Vla1

Vla2

Vcl1,2

senza sord.
sul tasto

senza sord.

C.B.

Handwritten musical score for a concert, page 16. The score is written on ten staves, each labeled with an instrument abbreviation. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Vln1. Dynamic marking: *f*.

Staff 2: Vln2.

Staff 3: Vln3.

Staff 4: Vln4.

Staff 5: Vln5. Dynamic marking: *f*. Includes a triplet marking (3).

Staff 6: Vln6. Includes a triplet marking (3).

Staff 7: Vln7. Includes a triplet marking (3).

Staff 8: Vla1. Dynamic marking: *f*. Includes a triplet marking (3).

Staff 9: Vln2. Includes a triplet marking (3).

Staff 10: Vln1. Dynamic marking: *f*. Includes a triplet marking (3).

Staff 11: Vln2. Includes a triplet marking (3).

Staff 12: Vcll, 2. Dynamic marking: *f*.

Staff 13: C.B. Dynamic marking: *f*.

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(17)

65

Handwritten musical score for Violins 1-7, Viola 1/2, Violoncello 1/2, and C.B. (Cello/Bass). The score is divided into measures by vertical lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Violins 1-7 (Vln 1-7):

- Vln 1:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 2:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 3:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 4:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 5:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 6:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.
- Vln 7:** Starts with a rest, then plays a melodic line starting in the third measure with a forte (*ff*) dynamic.

Viola 1/2 (Vla 1/2):

- Plays a triplet of eighth notes in the first measure, then rests.

Violoncello 1/2 (Vcl 1/2):

- Plays a triplet of eighth notes in the first measure, then rests.

C.B. (Cello/Bass):

- Plays a triplet of eighth notes in the first measure, then rests.

Dynamic Markings:

- ff* (fortissimo) is used for the Violins 1-7.
- f* (forte) is used for the Viola 1/2 and Violoncello 1/2.

Other Markings:

- Triplet markings (3) are present above the first measure of Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vln 6, Vln 7, Vla 1/2, and Vcl 1/2.

19

Adagietto ♩ = 66 gliss. doloroso con chiarezza

Violin parts 1 through 7 (Vln1-Vln7) with musical notation and glissando markings.

Vla 1/2 musical notation.

subito silenzio

Vcl 1/2 musical notation.

subito silenzio

C.B. musical notation.



NO. 16 CONCERT 16 STAVE

Larghetto. $\text{♩} = 60$ a piacere brusco e con bravura

Handwritten musical notation for Violins 1 through 7 (Vn1-Vn7). The notation includes staves with treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.

Handwritten musical notation for Violins 1 through 7 (Vn1-Vn7) on the right page. The notation includes staves with treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings. A circled number "20" is visible in the top right corner.

a piacere brusco e con bravura

a piacere brusco e con bravura

Handwritten musical notation for Violas 1 and 2 (Vla1, Vla2). The notation includes staves with alto clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.

a piacere brusco e con bravura

Handwritten musical notation for Violoncellos 1 and 2 (Vcl1, Vcl2) and Double Bass (C.B.). The notation includes staves with bass clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and dynamic markings.



(21)

accel. poco $\text{♩} = 72$ a poco

accel.

Handwritten musical score for a 16-stave concert piece. The score is divided into two main sections by a vertical line. The first section contains staves 1 through 10, and the second section contains staves 11 through 16. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings "accel. poco" and "a poco" are present at the top, and "accel." is at the top right. The piece concludes with a double bar line on the final staff.

Dynamic markings include *f* (forte) and *sf* (sforzando). Performance instructions include "Tenuto" and "Detache".

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$\text{♩} = 76$

accel. poco a poco (22)

Violin parts (Vn1, Vn2, Vn3) with dynamics (f) and a circled number 22.

Three staves of musical notation, likely for woodwinds or strings, showing melodic lines.

Two staves of musical notation, likely for woodwinds or strings, showing melodic lines.

Two staves of musical notation, likely for woodwinds or strings, showing melodic lines.

Two staves of musical notation, likely for woodwinds or strings, showing melodic lines.

23

90

$\text{♩} = 80$ risoluto e pesante severo

Handwritten musical score for Violins 1, 2, and 3, and Violas 1 and 2. The score is written on staves with treble and bass clefs. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 80$ and the mood is "risoluto e pesante severo".

The score includes the following parts:

- Vn1 (Violin 1)
- Vn2 (Violin 2)
- Vn3 (Violin 3)
- Vcl 1 (Viola 1)
- Vcl 1,2 (Viola 1 and 2)

The score is marked with **ff** (fortissimo) in several places, indicating a strong, loud dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

P ff

NO. 16 CONCERT 16 STAVE

Handwritten musical score for a concert, featuring staves for Violins (Vn1-Vn7), Violas (Vla1, Vla2), Cellos/Double Basses (Vcl1/2, C.B.), and a Percussion (P) section. The score is divided into three measures by vertical lines, with the first measure marked "senza metre" (without measure) and the second measure marked "35".

The first measure (marked "senza metre") contains the following staves and notation:

- Vn1: *ff* (fortissimo), melodic line.
- Vn2: Melodic line.
- Vn3: Melodic line.
- Vn4: Melodic line.
- Vn5: $\%$ (percent sign), indicating a rest or a specific rhythmic value.
- Vn6: $\%$ (percent sign).
- Vn7: $\%$ (percent sign).
- Vla1: $\%$ (percent sign).
- Vla2: $\%$ (percent sign).
- Vcl1/2: $\%$ (percent sign).
- C.B.: $\%$ (percent sign).
- P: Percussion section, marked *f* (forte).

The second measure (marked "35") contains the following staves and notation:

- Vn1-Vn7: Empty staves.
- Vla1-Vla2: Empty staves.
- Vcl1/2: Empty staff.
- C.B.: Empty staff.
- P: Percussion section, marked *f* (forte), with a "decrease" (diminuendo) instruction.

The third measure (marked "mf") contains the following staves and notation:

- Vn1-Vn7: Empty staves.
- Vla1-Vla2: Empty staves.
- Vcl1/2: Empty staff.
- C.B.: Empty staff.
- P: Percussion section, marked *mf* (mezzo-forte), with a "decrease" (diminuendo) instruction.

Additional markings include "senza metre" (without measure) above the first measure line, and a circled page number "24" in the top right corner.

P
NO. 16 CONCERT 16 STAVE

25

senza chef d'orchestra

(instrument by chance) IMITATE A REVOLVING LIGHT AS SEEN FROM DISTANCE

Handwritten musical notation for string instruments (Violins I, Violins II, Violas, Violas II, Violins III, Violins IV, and Cellos/Double Basses). The notation includes notes, rests, and dynamic markings such as *p* and *pp*. The instruction "IMITATE A REVOLVING LIGHT AS SEEN FROM DISTANCE" is written above the staves.

Handwritten musical notation for Violins I and II (Vla 1/2). The notation includes a note, a rest, and a dynamic marking *p*.

Handwritten musical notation for Violins III and IV (Vcl 1/2). The notation includes a note, a rest, and a dynamic marking *p*.

Handwritten musical notation for Cellos and Double Basses (C.B.). The notation includes a note, a rest, and a dynamic marking *p*.

Handwritten musical score for string instruments. The score is divided into two systems by a vertical dashed line. The first system includes staves for Violins 1-4 (Vn1-Vn4), Viola 1/2 (Vla1/2), and Violoncello/Bass (C.B.). The second system includes staves for Violins 5-7 (Vn5-Vn7) and three staves for Viola 8va, 8va, and 8va. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Violins 1-4 (Vn1-Vn4): Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line. The word "poco" is written above the first staff.

Viola 1/2 (Vla1/2): The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

Violoncello/Bass (C.B.): The staff begins with a bass clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

Violins 5-7 (Vn5-Vn7): Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

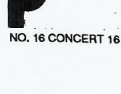
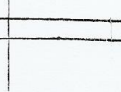
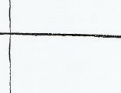
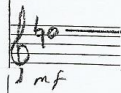
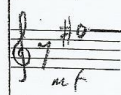
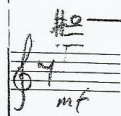
Viola 8va, 8va, 8va: Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of horizontal lines with upward-pointing arrows, indicating a sustained or ascending melodic line.

A handwritten musical score on a 16-staff system. The score is divided into three measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure contains two staves with notes and a *mf* marking. The second measure contains two staves with notes and a *mf* marking. The third measure contains two staves with notes and a *mf* marking. The score is written in a cursive, handwritten style.

103

112

28



NO. 16 CONCERT 16 STAVE

Dur: ~ 10 min


Fenerbahçe Orkestrası, İstanbul Jun, 2014

Abbreviations and Symbols

Abbreviations and Symbols

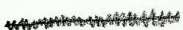
• ——— note's duration

..... rapid, aperiodic reiterations of a note

 reiterations of groups of notes


% repetition of the previous bar


space rests as long as the duration of the space

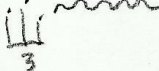
 molto vibrato

H, N haupt stimme, neben stimme
(main line, secondary line)

† sharpen a quarter tone

 harmonic (octave)

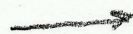
 play the indicated group of notes legato
with the given note durations



instrument by chance







Limiting idea: IMITATE A REVOLVING LIGHT AS SEEN
FROM DISTANCE

Once a person plays the highest note, a second
and a third may play, the rest remains silent,

The highest possible note of the instrument

The sound continues on the next page.

senna chef d'orchestra The piece continues and ends without the conductor.

†† Play between bridge and tailpiece (2 strings)

 beat the upper sounding board with the finger tip

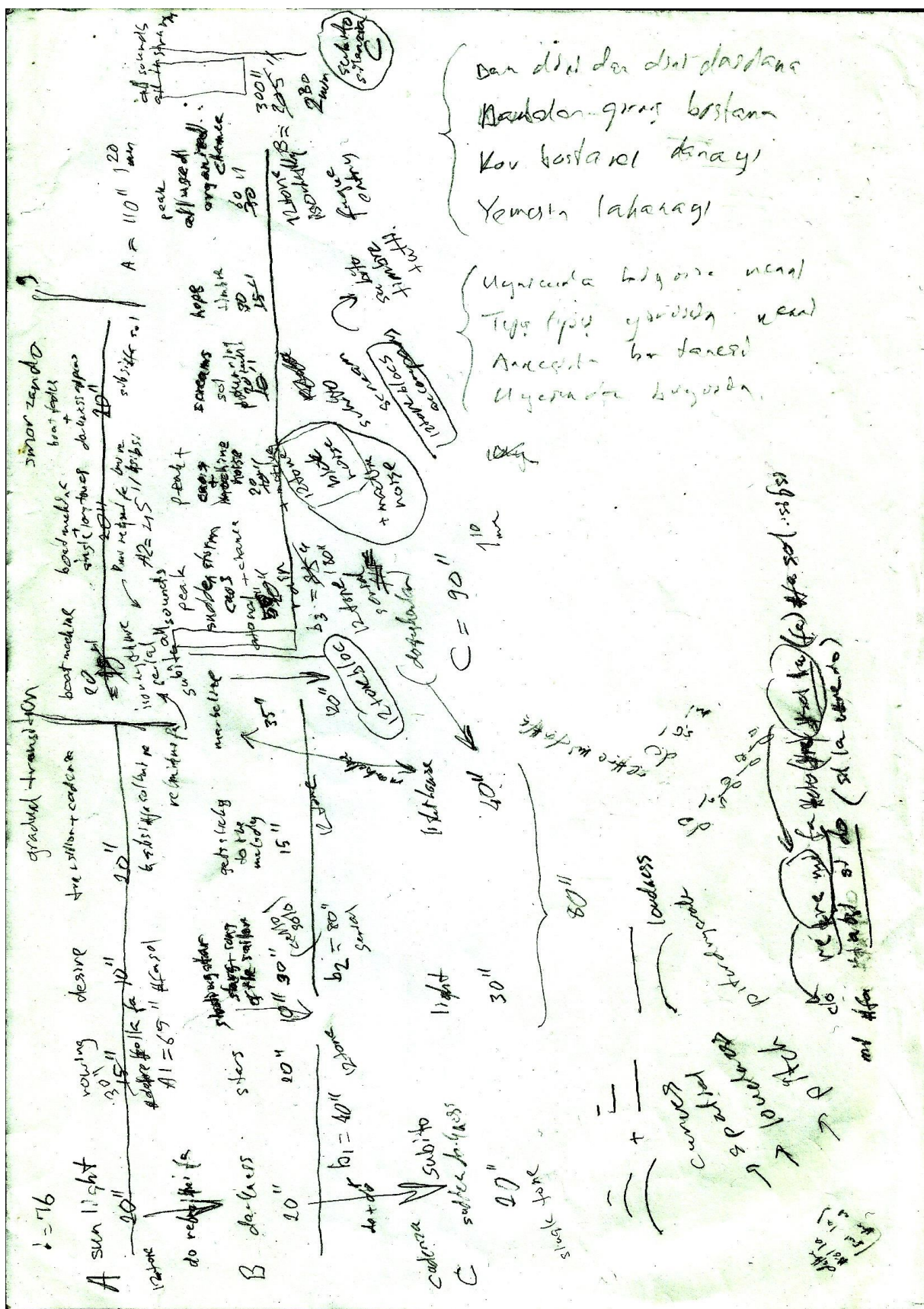
 hit the strings with the palm of the hand



Musical Terms Reference

Di salto: by a leap or leaps
Pizz: plucked with the finger
Arco: played with the bow
Allargando: growing slower
Martellato: play the notes with a sharp decided stroke, hammered.
Rallentato: At a slower pace.
Tenuto: a tone so marked is held till the end of its time.
Grand-detache: a whole stroke of bow to each note.
Lusinghiero: coaxingly, caressingly, seductively.
Hauptstimme: principal voice.
Nebenstimme: secondary voice.
In distanza: at a distance, perform as if far away.
Susurrante: in a whispering, murmuring tone.
Cantabile: in a singing style.
Narrante: as if telling a story.
Con sord: with sordine.
Senza sord: without sordine.
Sfumato: very lightly, like a vanishing smoke.
Poco piu mosso: a little bit faster
Doloroso: in a style expressive of pain or grief.
Con chiarezza: Clearly, distinctly.
Subito silenzio: suddenly silent.
A piacere: the expression of the passage is left to the performer's discretion.
Brusco: rough, harsh.
Con bravura: boldness, spirit, dashness, brilliancy.
Risoluto: In a resolute, vigorous, decided style.
Pesante: heavy, ponderous; firm, vigorous.
Severo: strictly, with rigid observance of tempo and expression marks.
Sans metre: without meter and bars.
Instrument by chance: Limited alleatory of who is going to play.
Senza chef d'orchestra: without conductor directing.

Sketches



Managing Transcendence in the Music Composition Process

In the beginning, maybe, music transcends the composer. There is a piece of which score is not written black on white. There is a piece which is not heard literally by anybody as sound.

In the beginning, the composer has a few ideas that charms him/herself or even a lucky piece order from somebody else which may dictate a form or a group of instruments to use.

The music to be, transcends the remembering ability and perceptions by any means of the composer. He tries to catch something that he partially imagines and tries to reach the whole of it.

The transcendence of the composer by music is similar to the situation of a two year old child trying to speak his first words, phrases... The two year old child tries to express himself and speak but he is not able to do so. He/she solves the speech difficulty by perceiving the difference between the external world and him/herself. The development of 'self' helps him/her to overcome the transcendence of speech. During this process he also develops a somewhat 'language' which helps him to express himself.

Similarly, the composer begins to develop a 'self' for his music, beginning with the initial ideas. As the music progresses with its first page the material used establishes a 'self', which tells the composer what belongs to this piece or not.

As the composition process progresses, this 'self', the identity of the piece gets stronger and the piece gets a personality separate from the composer. The composer becomes the servant of the new born music to write down what is necessary, what is beautiful.

The materials used in the first movement sets a 'language' which dictates many elements for the other movements and even for the other pieces that the composer will dream...

At the end, maybe, music transcends the composer again. The composer has written a music which may set an example for other composers to pursue...

Maybe, Penderecki, Serocki and Ligeti have done this.

Ali R+ SARAL

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,
MSc and BSC from Istanbul Technical University and MM from Illinois State University.
He was accepted to the Istanbul State Conservatoire Composition and Theory Department and
studied harmony, counterpoint and others with Erçivan SAYDAM,
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996.

He has written 16 works of music approx. 3,5 hours long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasaraal.blogspot.com/>

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662

Tel: 90 506 887 8401

e-mail: Arsaraal(aatt)yahoo.com

The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

Andante ♩ = 80

Violin 1

1. Violin 2

1. Violin 3

1. Violin 4

2. Violin 1

2. Violin 2

2. Violin 3

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

This musical score is for a string ensemble. It features ten staves, each with a specific instrument label on the left. The first four staves are for Violins 1 through 4, and the remaining six are for Violins 2 through 3, Violas 1 and 2, and Violoncellos 1 and 2, plus a Contrabass. The time signature is 5/4, and the tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The first four violin parts have a melodic line starting with a forte (f) dynamic and ending with a mezzo-piano (mp) dynamic. The other six parts are marked with a whole rest, indicating they are silent for this section. The score is written in treble clef for the violins and violas, and bass clef for the cellos and contrabass.

di salto

2

1. Vln. 1

mf 3 3 3 3 3 3 3 3 3 3

1. Vln. 2

mf 3 3 3 3 3 3 3 3 3 3

1. Vln. 3

mf 3 3 3 3 3 3 3 3 3 3

1. Vln. 4

mf 3 3 3 3 3 3 3 3 3 3

2 Vln. 1

mf

2. Vln. 2

mf

2. Vln. 3

mf

Vla. 1

mf

Vla. 2

mf

Vc. 1

Vc. 2

Cb.

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

di salto

mp

f

4

1. Vln. 1

mf *mp*

1. Vln. 2

mf *mp*

1. Vln. 3

mf *mp*

1. Vln. 4

mf *mp*

2 Vln. 1

mf *mp*

2. Vln. 2

mf *mp*

2. Vln. 3

mf *mp*

Vla. 1

mf *mp*

Vla. 2

mf

Vc. 1

mf

Vc. 2

mf

Cb.

mf

5

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mp

pp

p

pizz.

Detailed description of the musical score: The score is for page 5, measures 1 through 4. The instruments are Violins 1-4, Violas 1-2, Violoncellos 1-2, and Contrabass. Measures 1-3 are mostly rests for the string sections. In measure 4, Violins 4, Violas 1-2, and Violoncellos 1-2 play eighth-note patterns. Violins 4 and Violas 1-2 start at mezzo-piano (mp) and fade to pianissimo (pp). Violoncellos 1-2 start at piano (p) and play pizzicato. A fermata is placed over the final measure of the Violoncello parts.

[illegible]

7

1. Vln. 1 *mf*

1. Vln. 2

1. Vln. 3

1. Vln. 4 *mp* *pp*

2 Vln. 1 *mp* *pp*

2. Vln. 2 *mp* *pp*

2. Vln. 3 *mp* *pp*

Vla. 1 *mp* *pp*

Vla. 2 *mp* *pp*

Vc. 1

Vc. 2

Cb.

The musical score for page 7, measures 7-8, is written for a string ensemble. The staves are arranged vertically: Violins 1-4, Violas 1-2, Violoncellos 1-2, and Contrabass. The time signature is 3/4. The key signature is one sharp (F#). The dynamics are marked as *mf* (mezzo-forte) for Violin 1, *mp* (mezzo-piano) for Violins 2-4, Violas 1-2, and Viola 1, and *pp* (pianissimo) for Violins 2-4, Violas 1-2, and Viola 2. The Violoncellos 1-2 and Contrabass play a sustained bass line. The Violins 1-4 and Violas 1-2 play a melodic line starting in measure 7, with dynamics *mp* and *pp*.

[illegible]

9

1. Vln. 1 *mp*

1. Vln. 2

1. Vln. 3

1. Vln. 4 *mp*

2 Vln. 1 *mp*

2. Vln. 2 *mp*

2. Vln. 3 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1

Vc. 2

Cb. *arco*

Detailed description of the musical score: The score is for page 9, measures 9 through 12. It features a large ensemble of strings. Measures 9-11 show a gradual build-up of texture. Violin 1 starts with a half note G4 (measure 9), followed by A4 (measure 10) and B4 (measure 11). Violins 2 and 3 are silent in measures 9-11. Violin 4 enters in measure 10 with a sixteenth-note pattern (G4, A4, B4, C5) and continues in measure 11. Viola 1 and 2 enter in measure 10 with a sixteenth-note pattern (F#4, G4, A4, B4) and continue in measure 11. Violoncello 1 and 2 play a half note G2 in measure 9, followed by a half note F#2 in measure 10, and a half note E2 in measure 11. The Contrabass also plays a half note G2 in measure 9, followed by a half note F#2 in measure 10, and a half note E2 in measure 11. Measure 12 features a double bar line and a repeat sign, indicating the end of the section.

[illegible]

11 allargando $\text{♩} = 76$

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

13 a Tempo ♩ = 80

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2. Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Martellato

f

mf

f

mf

f

mf

f

mf

[illegible]

Lusinghiero

19

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf

mf

mp

mp

[illegible]

25

1. Vln. 1

f

1. Vln. 2

1. Vln. 3

mf

1. Vln. 4

mf

2 Vln. 1

f

2. Vln. 2

mf

2. Vln. 3

f

Vla. 1

mp

Vla. 2

mp

Vc. 1

Vc. 2

Cb.

ff

Detailed description of the musical score: The score is for a string ensemble. Measures 25 and 26 are shown. In measure 25, Violin 1 has a half note G4 (flat) with a forte (f) dynamic. Violin 3 has a half note G4 (flat) with a mezzo-forte (mf) dynamic. Violin 4 has a half note G4 (flat) with a mezzo-forte (mf) dynamic. Violin 2 is silent. Viola 1 and 2 have half notes G4 (flat) with mezzo-piano (mp) dynamics. Viola 3 has a half note G4 (flat) with mezzo-forte (mf) dynamic. Violoncello 1 and 2 have eighth notes G2 (flat), A2 (flat), B2 (flat), C3 (flat), D3 (flat), E3 (flat), F3 (flat), G3 (flat) with mezzo-piano (mp) dynamics. Contrabass has a half note G2 (flat) with fortissimo (ff) dynamic. In measure 26, Violin 1 is silent. Violin 2 has a half note G4 (flat) with forte (f) dynamic. Violin 3 has a half note G4 (flat) with mezzo-forte (mf) dynamic. Violin 4 has a half note G4 (flat) with mezzo-forte (mf) dynamic. Viola 1 and 2 have half notes G4 (flat) with mezzo-piano (mp) dynamics. Viola 3 has a half note G4 (flat) with forte (f) dynamic. Violoncello 1 and 2 have eighth notes G2 (flat), A2 (flat), B2 (flat), C3 (flat), D3 (flat), E3 (flat), F3 (flat), G3 (flat) with mezzo-piano (mp) dynamics. Contrabass has a half note G2 (flat) with fortissimo (ff) dynamic.

27

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

f

mf

f

ff

f

mf

f

mf

mf

mf

mf

fff

rallentato

17

72

31 dal segno *f* Larghetto ♩ = 60

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mp

34

in distanza e susurrante

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

19

$\text{♩} = 72$

42

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Cantabile narrante

mf mf pp

mp

3

pp

pp

Detailed description: The score is for measures 42, 43, and 44. Measures 42 and 43 show staccato patterns for all string parts (Violins 1-4, Violas 1-2, and Cellos/Double Basses). In measure 44, the first violoncello (Vc. 1) has a 'Cantabile narrante' section starting with a half note, followed by a triplet of eighth notes. The other string parts continue with staccato patterns. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano).

45 con sordino sfumato sul ponticello

1. Vln. 1 *pp*

1. Vln. 2 *pp* con sordino

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 21, measures 45-49, is as follows:

- Measure 45:** Violins 1 and 2 play a tremolo on a single note (G4). Violins 3 and 4, Violas 1 and 2, Violoncello 2, and Contrabass play a sustained note (G4). Violoncello 1 plays a half note (G4).
- Measure 46:** Violins 1 and 2 play a tremolo on a single note (A4). Violins 3 and 4, Violas 1 and 2, Violoncello 2, and Contrabass play a sustained note (A4). Violoncello 1 plays a half note (A4).
- Measure 47:** Violins 1 and 2 play a tremolo on a single note (B4). Violins 3 and 4, Violas 1 and 2, Violoncello 2, and Contrabass play a sustained note (B4). Violoncello 1 plays a half note (B4).
- Measure 48:** Violins 1 and 2 play a tremolo on a single note (C5). Violins 3 and 4, Violas 1 and 2, Violoncello 2, and Contrabass play a sustained note (C5). Violoncello 1 plays a half note (C5).
- Measure 49:** Violins 1 and 2 play a tremolo on a single note (D5). Violins 3 and 4, Violas 1 and 2, Violoncello 2, and Contrabass play a sustained note (D5). Violoncello 1 plays a half note (D5).

46

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

con sordino sfumato sul ponticello

pp

con sordino sfumato sul ponticello

pp

47

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2 Vln. 2

2 Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

con sordino sfumato sul ponticello

pp

con sordino sfumato sul ponticello

pp

con sordino sfumato sul ponticello

pp

con sordino sfumato sul ponticello

pp

con sordino sfumato sul ponticello

pp

mf
Tenuto

p

p

3

49

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

pp

Vla. 2

pp

Vc. 1

Vc. 2

Cb.

Detailed description of the musical score: The score is for measures 49 through 53. Measures 49 and 50 feature a complex, fast-moving texture with many sixteenth notes across all string parts. Measures 51, 52, and 53 show a change in texture, with some parts sustaining notes while others move. The violas (Vla. 1 and 2) are marked *pp* (pianissimo). The violoncello 1 (Vc. 1) and contrabass (Cb.) have more prominent melodic lines in the later measures, while the violoncello 2 (Vc. 2) sustains a low note.

50

1. Vln. 1

1. Vln. 2

1. Vln. 3
con sordino

1. Vln. 4
pp
con sordino

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 25, starting at measure 50, is arranged for a string ensemble. The first four violins (1. Vln. 1-4) play a continuous eighth-note pattern. The first violin (1. Vln. 3) is marked *con sordino*. The first violin (1. Vln. 4) is marked *pp* and *con sordino*. The second violins (2. Vln. 1-3), violas (Vla. 1-2), and first violonchello (Vc. 1) are silent. The second violonchello (Vc. 2) and double bass (Cb.) play a long, low note. The first violonchello (Vc. 1) plays a melodic line with some accidentals.

51

1. Vln. 1

1. Vln. 2

1. Vln. 3

pp

1. Vln. 4

pp

2 Vln. 1

2. Vln. 2

2. Vln. 3

pp

Vla. 1

pp

Vla. 2

con sordino

pp

Vc. 1

Vc. 2

Cb.

The musical score for page 26, measures 51-55, is written for a string ensemble. The first five measures (51-55) feature a rhythmic pattern of eighth notes in the Violins 1-4 and Violas 1-2. The dynamics are marked *pp* (pianissimo) for Violins 3 and 4, and *con sordino* (with mutes) for the Violas. The Violoncello 1 and Contrabass parts have long, sustained notes. The Violoncello 2 part has a long, sustained note in the first measure, followed by a melodic line in the second measure.

52

1. Vln. 1

1. Vln. 2

1. Vln. 3
con sordino

1. Vln. 4
pp
con sordino

2 Vln. 1

2. Vln. 2

2. Vln. 3
pp

Vla. 1
pp

Vla. 2
con sordino
pp

Vc. 1

Vc. 2

Cb.

molto vib.

pp
molto vib.

pp
molto vib.

molto vib.

p
molto vib.

p

[illegible]

[illegible]

[illegible]

[illegible]

63

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 32, starting at measure 63, is arranged for a string ensemble. It consists of 11 staves. The first four staves are for the first violin section (1. Vln. 1-4), the next three for the second violin section (2. Vln. 1-3), the next two for the viola section (Vla. 1-2), and the last three for the cello section (Vc. 1-3). The first violin parts are in treble clef. The second violin and viola parts are in treble clef, with triplet markings. The cello parts are in bass clef. The music features a variety of melodic lines, some with triplets, and a steady bass line in the cellos.

64

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page contains measures 64 through 68 of a musical score. The score is written for 11 instruments: four first violins (1. Vln. 1-4), three second violins (2. Vln. 1-3), two violas (Vla. 1-2), and two cellos (Vc. 1-2) plus a double bass (Cb.). Measures 64-65 feature rests for the first four violins. In measure 66, the first four violins play a sixteenth-note triplet. The second violins play a sixteenth-note triplet in measure 66 and a quarter-note triplet in measure 67. The violas and cellos play quarter-note triplets throughout measures 64-68. The double bass plays quarter notes. The key signature has one sharp (F#) and the time signature is 3/4.

[illegible]

66

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This musical score page contains measures 66 through 70. The first four staves (1. Vln. 1-4) play a continuous eighth-note pattern. The fifth and sixth staves (2. Vln. 1-2) play a slower, more melodic line. The seventh and eighth staves (2. Vln. 3-4) play a similar melodic line. The ninth and tenth staves (Vla. 1-2) play a triplet pattern. The eleventh and twelfth staves (Vc. 1-2) play a slower, more melodic line. The thirteenth staff (Cb.) plays a similar melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

67

1. Vln. 1 *ff*

1. Vln. 2 *ff*

1. Vln. 3 *ff*

1. Vln. 4

2. Vln. 1 *f*

2. Vln. 2 *f*

2. Vln. 3 *f*

Vla. 1 3

Vla. 2 3

Vc. 1

Vc. 2

Cb.

68

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2. Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description of the musical score: The score is for a string ensemble. Measures 68-72 are shown.
 - 1. Vln. 1: Melodic line starting on G4, with sharps on A4 and B4, and a natural on C5.
 - 1. Vln. 2: Melodic line starting on G4, with sharps on A4 and B4, and a natural on C5.
 - 1. Vln. 3: Melodic line starting on G4, with sharps on A4 and B4, and a natural on C5.
 - 1. Vln. 4: Melodic line starting on G4, with sharps on A4 and B4, and a natural on C5.
 - 2. Vln. 1: Eighth-note triplet pattern starting on G4.
 - 2. Vln. 2: Eighth-note triplet pattern starting on G4.
 - 2. Vln. 3: Eighth-note triplet pattern starting on G4.
 - Vla. 1: Eighth-note triplet pattern starting on G4.
 - Vla. 2: Eighth-note triplet pattern starting on G4.
 - Vc. 1: Eighth-note line starting on G3.
 - Vc. 2: Eighth-note line starting on G3.
 - Cb.: Eighth-note line starting on G3.

69

1. Vln. 1 *ff*

1. Vln. 2 *ff*

1. Vln. 3 *ff*

1. Vln. 4 *ff*

2 Vln. 1 *ff*

2. Vln. 2 *ff*

2. Vln. 3 *ff*

Vla. 1 *3*

Vla. 2 *3*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

Detailed description of the musical score: The score is for measures 69 and 70. Measure 69 starts with a key signature of one flat (B-flat) and a time signature of 3/4. The Violins 1 and 2 parts play eighth notes, while Violins 3 and 4, Viola 1, and Viola 2 play quarter notes. The Violoncello 1 and 2 parts play quarter notes, and the Contrabass part plays quarter notes. Measures 69-70 are marked with 'ff' (fortissimo). The Violins and Violas play eighth notes, while the Violoncellos and Contrabass play quarter notes. The Viola 1 and 2 parts feature triplets of eighth notes. The Violoncello 1 and 2 parts feature triplets of eighth notes. The Contrabass part features triplets of eighth notes. The Violoncello 1 and 2 parts feature triplets of eighth notes. The Contrabass part features triplets of eighth notes. The Violoncello 1 and 2 parts feature triplets of eighth notes. The Contrabass part features triplets of eighth notes.

71

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2. Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

40

73

Adagietto $\text{♩} = 66$ *dolorosa con chiarezza*

1. Vln. 1 *mf* *gliss.* *mp* *gliss.*

1. Vln. 2 *mf* *gliss.* *mp* *gliss.*

1. Vln. 3 *mf* *gliss.* *mp* *p* *gliss.*

1. Vln. 4 *mf* *gliss.* *mp* *gliss.*

2 Vln. 1 *mf* *gliss.* *mp* *p* *gliss.*

2 Vln. 2 *mf* *gliss.* *mp* *gliss.*

2 Vln. 3 *mf* *gliss.* *mp* *gliss.*

Vla. 1 subito silenzio

Vla. 2 subito silenzio

Vc. 1 subito silenzio

Vc. 2 subito silenzio

Cb. subito silenzio

[illegible]

[illegible]

82 $\text{♩} = 72$

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1
arco
f

2. Vln. 2
arco
f

2. Vln. 3
arco
f

Vla. 1

Vla. 2

Vc. 1

Vc. 2
tenuto detache arco
f

Cb.
tenuto detache arco
f

4/4

84

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

arco

f

arco

f

arco

85

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 85 at the top left, contains measures 85 through 89. The score is for a string ensemble. The first four staves (1. Vln. 1-4) are for the first violin section and contain whole rests. The next three staves (2 Vln. 1, 2. Vln. 2, 2. Vln. 3) are for the second violin section and play a continuous eighth-note pattern. The following two staves (Vla. 1, Vla. 2) are for the viola section and play a continuous eighth-note pattern. The last three staves (Vc. 1, Vc. 2, Cb.) are for the cello and contrabass sections and play a continuous eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

86

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

4/4

[illegible]

88

1. Vln. 1 *arco* *f*

1. Vln. 2 *arco* *f*

1. Vln. 3 *arco* *f*

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 48, measures 88-89, is written for a string ensemble. The first violin section (1. Vln. 1-4) plays a melodic line in treble clef, starting with a forte (*f*) dynamic and marked *arco*. The second violin section (2. Vln. 1-3) plays a rhythmic pattern of eighth notes in treble clef. The viola section (Vla. 1-2) plays a rhythmic pattern of eighth notes in bass clef. The cello and double bass sections (Vc. 1-2 and Cb.) play a simple harmonic line in bass clef. The score is divided into two measures, 88 and 89, with a repeat sign at the end of measure 89.

90

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 49, contains measures 90 through 94. The score is for a string ensemble. The first four staves are for a string quartet: 1. Vln. 1, 1. Vln. 2, 1. Vln. 3, and 1. Vln. 4. The next three staves are for a second violin section: 2 Vln. 1, 2. Vln. 2, and 2. Vln. 3. The following two staves are for violas: Vla. 1 and Vla. 2. The last three staves are for a string section: Vc. 1, Vc. 2, and Cb. (Cello). The key signature has one flat (B-flat). The time signature is 4/4. Measures 90-94 show a rhythmic pattern of eighth notes in the upper strings and a more complex pattern of eighth and sixteenth notes in the lower strings. The 1. Vln. 4 staff is empty in measures 90-94. The score ends with a double bar line at the end of measure 94.

91

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 50, measures 91-94, is written for a string ensemble. The measures are numbered 91, 92, 93, and 94. The time signature is 4/4. The instruments are Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass. The key signature is one flat (B-flat). The score shows a rhythmic pattern of eighth notes in the strings, with a 4/4 time signature change at the end of measure 94.

92

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2. Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

94

1. Vln. 1

1. Vln. 2

1. Vln. 3

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

f

f

arco

f

Detailed description: This is a page from a musical score, page 52, starting at measure 94. The score is for a string ensemble. The first five staves are for violins and violas: 1. Vln. 1, 1. Vln. 2, 1. Vln. 3, 1. Vln. 4, 2 Vln. 1, 2. Vln. 2, 2. Vln. 3, Vla. 1, and Vla. 2. These staves show a sustained harmonic texture, with a whole note chord in measure 94 that is held through measures 95, 96, and 97. The bottom three staves are for the cello and double bass section: Vc. 1, Vc. 2, and Cb. (Double Bass). These staves play a rhythmic pattern of eighth notes. The Vc. 1 and Vc. 2 parts start with a forte (f) dynamic in measure 94. The Cb. part is marked 'arco' and also starts with a forte (f) dynamic. The overall texture is a combination of a sustained harmonic background and a rhythmic bass line.

[illegible]

100

1. Vln. 1

p *mp* *mf*

1. Vln. 2

mp *p*

1. Vln. 3

mp *mf*

1. Vln. 4

p *mp* *mf*

2 Vln. 1

p *mp* *mf*

2 Vln. 2

p *mp* *mf*

2 Vln. 3

p *mp* *mf*

Vla. 1

mf

Vla. 2

mf

Vc. 1

mf

Vc. 2

mf

Cb.

f

109

1. Vln. 1

mf

1. Vln. 2

mf

1. Vln. 3

mf

1. Vln. 4

2 Vln. 1

2. Vln. 2

2. Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

1. Violin 1 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

f *mp*

di salto

2 *mf* 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 *mp*

4 *mf* *mp* *mf* *> mp* *mp*

10 $\text{♩} = 76$ allargando $\text{♩} = 80$ a Tempo $\text{♩} = 72$ rall. $\text{♩} = 80$ I Tempo $\text{♩} = 84$

> p *f* *ff* *pp* *pp* *p*

19 $\text{♩} = 88$ accel. Lusinghiero $\text{♩} = 72$ rallentato 2

mf *f* *f* *f*

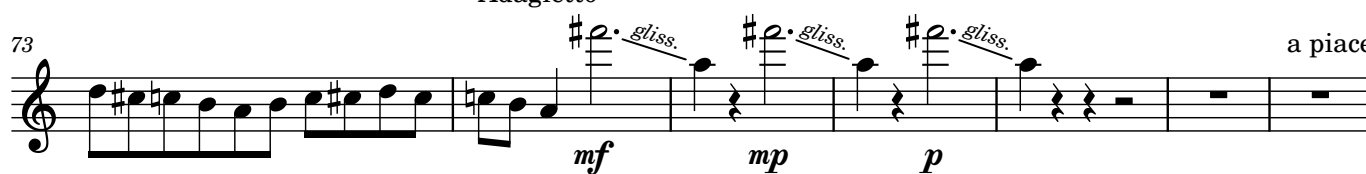
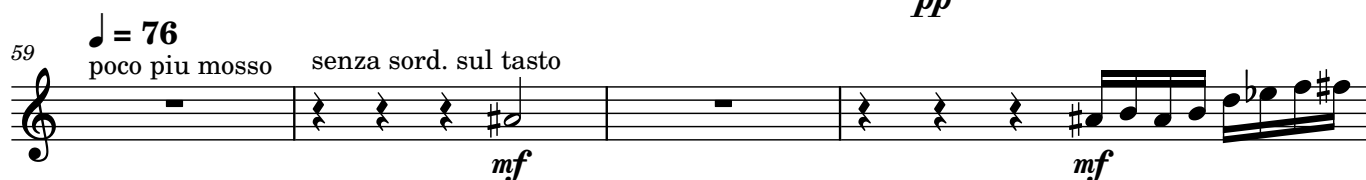
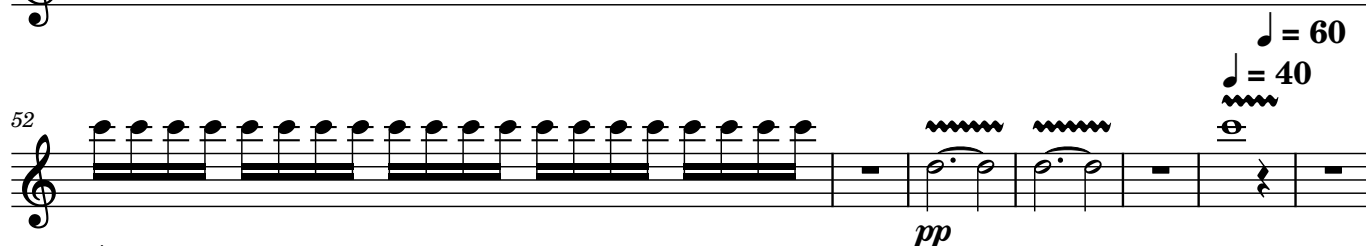
32 $\text{♩} = 60$ dal segno *f* Larghetto *p* *>* *mf* $\text{♩} = 72$ 2

in distanza e susurrante 8 *gliss.*

45 con sordino sfumato sul ponticello *pp*

46

2



Violin 2 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

f *mp*

di salto

mf 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 *mp*

mf *mp* $\text{♩} = 76$ allargando $\text{♩} = 80$ a Tempo 6 2 2

$\text{♩} = 88$ accel.

15 $\text{♩} = 72$ rall. $\text{♩} = 80$ I Tempo 3 2 4 Lusinghiero $\text{♩} = 72$ rallentato

p *pp* *p* *f*

A

$\text{♩} = 60$ Larghetto in distanza e susurrante 8 3 $\text{♩} = 72$

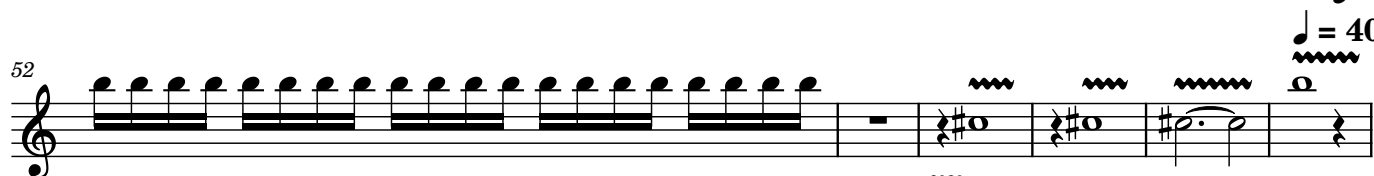
30 2 *f* 4 2 *p* > 3 2

45 con sordino *pp*

46

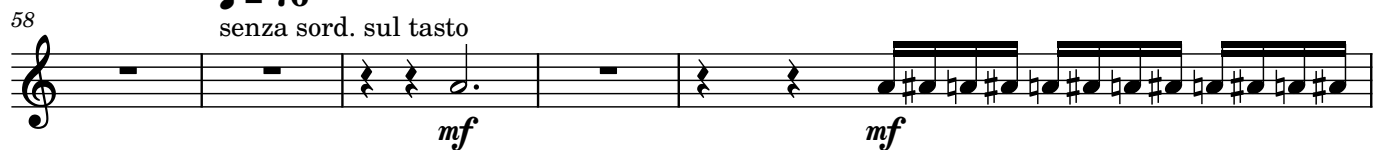
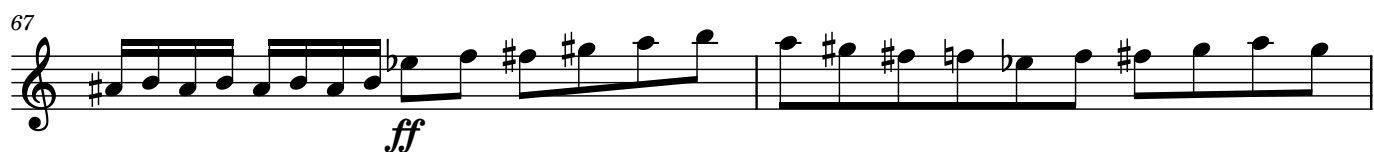
49

2

*pp*

♩ = 76

senza sord. sul tasto

*mf**mf**ff**ff*

♩ = 66

Adagietto

dolorosa con chiarezza



pizz.

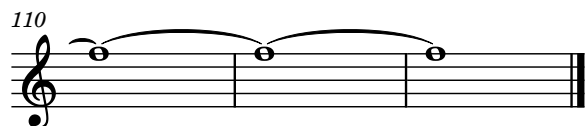
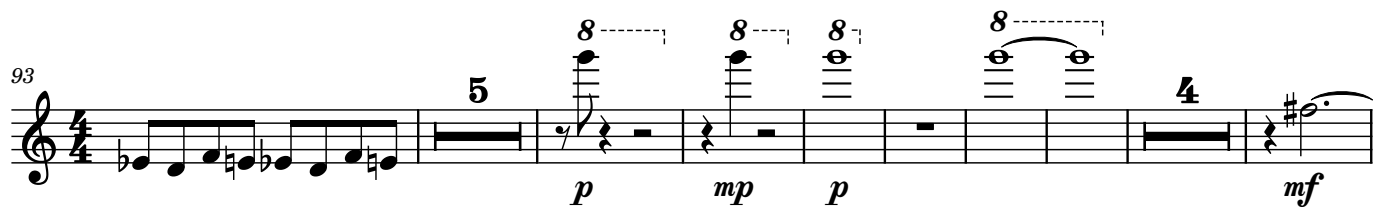
♩ = 72

*mf**mp*

a piacere e con bravuro accel. poco a poco

*p**f**f*

89



Violin 3 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

f *mp*

2 *di salto*
mf 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 *mp*

4 *mf* *mp* $\text{♩} = 76$ $\text{♩} = 80$
allargando a Tempo
6 2 2

15 $\text{♩} = 72$ $\text{♩} = 80$ $\text{♩} = 88$
rall. I Tempo Lusinghiero accel.
p p p **A** *mf* *mf* *mf*

29 $\text{♩} = 72$ $\text{♩} = 72$ $\text{♩} = 60$ in distanza e susurrante
rallentato Larghetto 8
f *p* > $\text{♩} = 72$

46 con sordino sfumato sul ponticello
pp

49 con sordino
pp

51 *pp*

2

52 *con sordino*

pp

57 *senza sord. sul tasto*

$\text{♩} = 40 \quad \text{♩} = 60$

$\text{♩} = 76$

mf

63

64

65

66

67

ff

69

ff

$\text{♩} = 66$

72

dolorosa con chiarezza

Adagietto

mf

mp

p

77

pizz.

a piacere e con bravuro

accel. poco a poco

$\text{♩} = 72$

6

f

arco


f

89

91

91

109



mf

Violin 4 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

f *mp*

di salto

mf 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 *mp*

mf *mp* *mp* *pp*

6 *mf* *p* *mp* *pp* *mp* *p* *mp*

$\text{♩} = 76$ $\text{♩} = 80$
allargando a Tempo

10 *mp* *mf* *p* *ppp*

$\text{♩} = 88$
accel.

Lusinghiero

21 *mf* *f* *ff* *mp* >

$\text{♩} = 72$ $\text{♩} = 60$
rallentato Larghetto

39 *pp*

con sordino sfumato sul ponticello

47

2

50 con sordino

 pp

51

 pp

52 con sordino

 pp ♩ = 60
 ♩ = 40

57 senza sord. sul tasto

 mf

63

 mf

64

 mf

66

 mf

68

 ff ♩ = 66

dolorosa con chiarezza
 Adagietto

 mf mp p

a piacere e con bravuro
 accel. poco a poco

 f ♩ = 72

99

 p mp mf

Violin 5 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

di salto
mf

di salto
3 3 3 3 3 3 3 3 3 3 *mp*

4
mf *mp* *mp* *pp*

6
mf *p* *mp* *pp* *mp* *p*

9
 $\text{♩} = 76$ allargando $\text{♩} = 80$ a Tempo 2
mp *mp* *mf* $\text{♩} = 88$ *f* *ff*
accel.

15
 $\text{♩} = 72$ $\text{♩} = 80$ I Tempo
rall. Lusinghiero
ppp **A** *mf* *f* *f*

29
 $\text{♩} = 72$ rallentato $\text{♩} = 72$ $\text{♩} = 60$ Larghetto in distanza e susurrante $\text{♩} = 72$
ff *f* *mp* *8* *3* *5*

48
con sordino sfumato sul ponticello 2
pp

52
 $\text{♩} = 60$ $\text{♩} = 40$ $\text{♩} = 76$
pp senza sord. sul

60

mf

64

mf

ff

66

f

68

ff

♩ = 66

dolorosa con chiarezza
Adagietto

71

gliss.

mf *mp* *p*

pizz.

a piacere e con bravuro

76

f

82

♩ = 72

arco

f

84

86

88

90

4/4

92

6 8 8 4

p *mp* *mf*

108

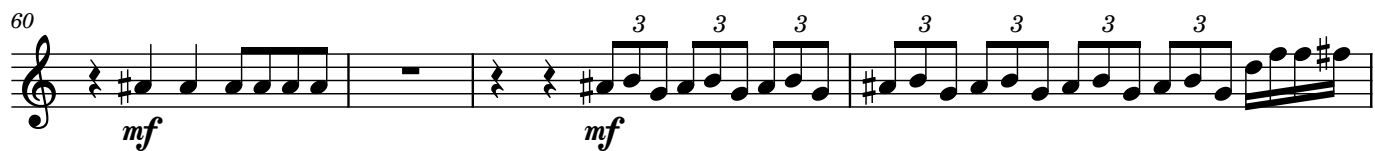
mf

Violin 6

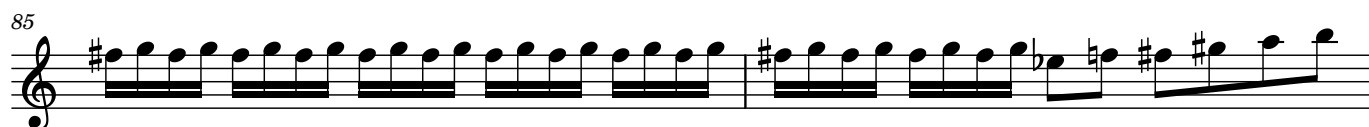
to Veritas

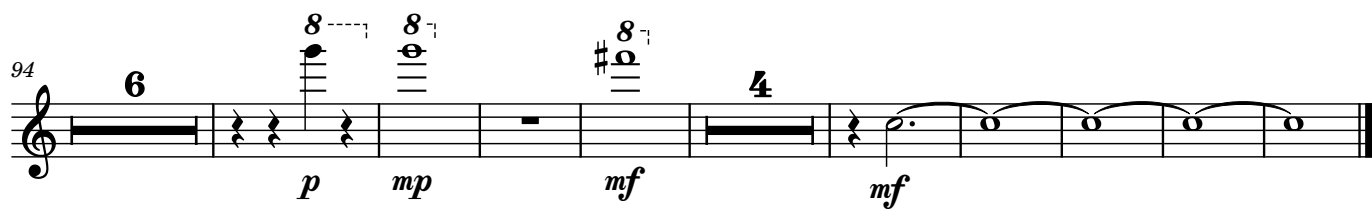
Ali Riza SARAL

[illegible]



ff $\text{♩} = 66$
dolorosa con ch
Adagietto





Violin 7 The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$
Andante

di salto

mf

3 *mp*

4 *mf* *mp* *mp* *pp*

6 *mf* *p* *mp* *pp* *mp* *p*

$\text{♩} = 76$ $\text{♩} = 80$
allargando a Tempo

9 *mp* *mp* *mf*

16 $\text{♩} = 72$ $\text{♩} = 80$ $\text{♩} = 88$ $\text{♩} = 72$
rall. I Tempo 3 Lusinghiero accel. 3 rallentato

p *mf* *f* *f* *f*

30 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$
Larghetto in distanza e susurrante

ff *mp* >

48 con sordino sfumato sul ponticello

pp *pp*

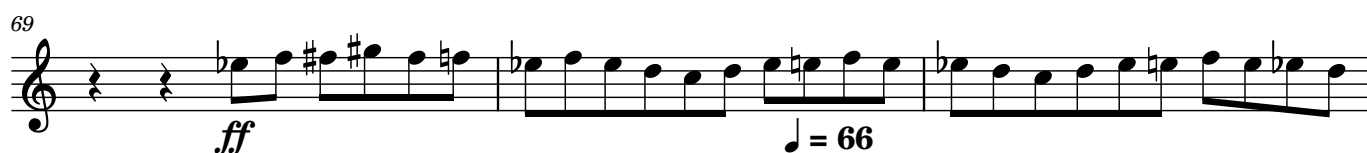
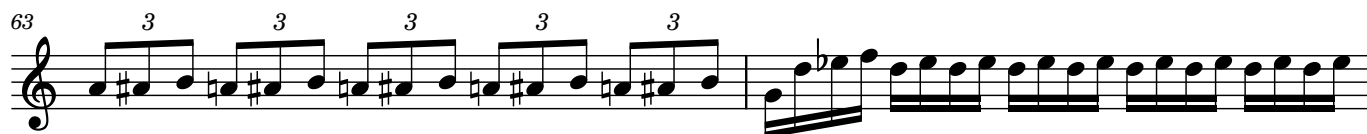
52 $\text{♩} = 60$ $\text{♩} = 40$

pp *pp*

2

♩ = 76

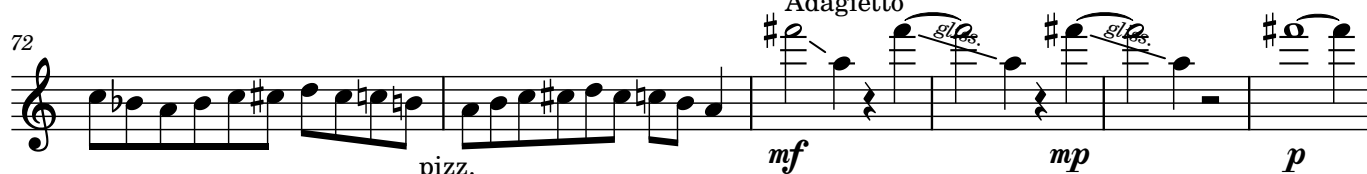
59 senza sord. sul tasto



♩ = 66

dolorosa con chiarezza

Adagietto

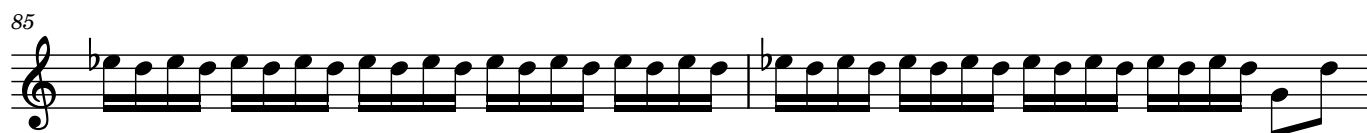
pizz.
a piacere e con bravuro

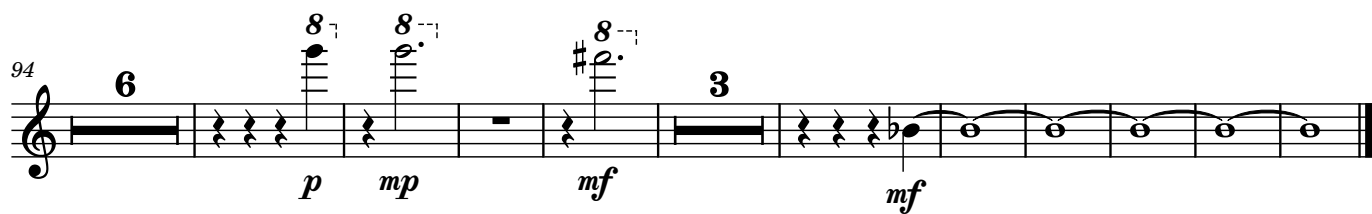
accel. poco a poco



♩ = 72

arco





Viola 1

to Veritas

Ali Riza SARAL

An Riza SARAL
 ♩ = 80
 Andante *di salto*
 6
 8
 10
 12
 17
 27
 33
 49
mf *f* *mf* *mp* *pp*
mf *p* *mp* *pp*
mp *p* *mp*
 ♩ = 76
 allargando
mp *mf* *f* *ff*
 ♩ = 80
 Martellato
 a Tempo
 ♩ = 72
 rall.
 ♩ = 80
 I Tempo
 3
 Lusinghiero
 2
 accel.
 ♩ = 88
 ♩ = 72
 rallentato
 ♩ = 72
 [A]
 ♩ = 60
 Larghetto
 4
 8
 8
 2
 5
 con sordino sfumato sul ponticello
p > *p* > *pp*
pp

2

51

pp $\text{♩} = 60$

52

pp *molto vib.* $\text{♩} = 40$

58

senza sord. sul tasto $\text{♩} = 76$

mf *mf* 3 3 3

62

3 3 3 3 3 3 3 3 3 3

64

3 3 3 3 3 3 3 3 3 3

66

3 3 3 3 3 3 3 3 3 3

68

3 3 3 3 3 3 3 3 3 3

71

3 3 3 3 3 3 3 3 3 3

73

pizz. $\text{♩} = 66$ *a piacere e con bravuro*
subito silenzio
Adagietto 5

f

81

accel. poco a poco $\text{♩} = 72$ *f*

f *arco*

85

f

87



89



91



99




Viola 2

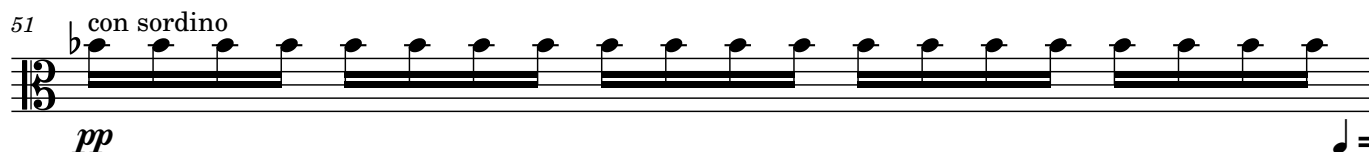
to Veritas

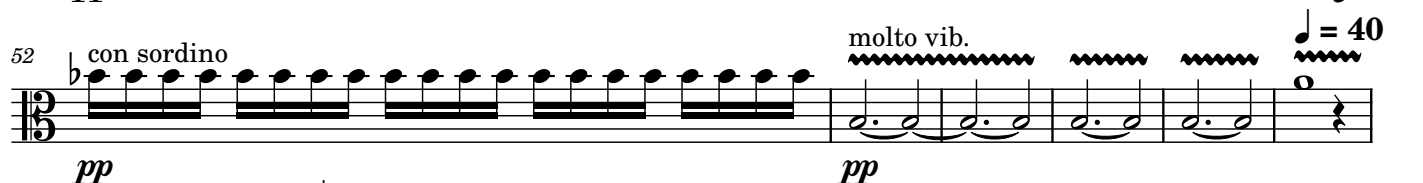
Ali Riza SARAL

6 *di salto*
 Andante
 8 *mf* *f* *mf* *mp* *pp*
 10 *mp* *p* *mp* *pp*
 12 *mp* *p* *mp* *pp*
 14 *mp* *p* *mp* *pp*
 16 *mp* *p* *mp* *pp*
 18 *mp* *p* *mp* *pp*
 20 *mp* *p* *mp* *pp*
 22 *mp* *p* *mp* *pp*
 24 *mp* *p* *mp* *pp*
 26 *mp* *p* *mp* *pp*
 28 *mp* *p* *mp* *pp*
 30 *mp* *p* *mp* *pp*
 32 *mp* *p* *mp* *pp*
 34 *mp* *p* *mp* *pp*
 36 *mp* *p* *mp* *pp*
 38 *mp* *p* *mp* *pp*
 40 *mp* *p* *mp* *pp*
 42 *mp* *p* *mp* *pp*
 44 *mp* *p* *mp* *pp*
 46 *mp* *p* *mp* *pp*
 48 *mp* *p* *mp* *pp*
 50 *mp* *p* *mp* *pp*
 52 *mp* *p* *mp* *pp*
 54 *mp* *p* *mp* *pp*
 56 *mp* *p* *mp* *pp*
 58 *mp* *p* *mp* *pp*
 60 *mp* *p* *mp* *pp*
 62 *mp* *p* *mp* *pp*
 64 *mp* *p* *mp* *pp*
 66 *mp* *p* *mp* *pp*
 68 *mp* *p* *mp* *pp*
 70 *mp* *p* *mp* *pp*
 72 *mp* *p* *mp* *pp*
 74 *mp* *p* *mp* *pp*
 76 *mp* *p* *mp* *pp*
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 84 *mp* *p* *mp* *pp*
 86 *mp* *p* *mp* *pp*
 88 *mp* *p* *mp* *pp*
 90 *mp* *p* *mp* *pp*
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 226 *mp* *p* *mp* *pp*
 228 *mp* *p* *mp* *pp*
 230 *mp* *p* *mp* *pp*
 232 *mp* *p* *mp* *pp*
 234 *mp* *p* *mp* *pp*
 236 *mp* *p* *mp* *pp*
 238 *mp* *p* *mp* *pp*
 240 *mp* *p* *mp* *pp*
 242 *mp* *p*

2

49  *pp*

51 *con sordino*  *pp*

52 *con sordino*  *pp* *molto vib.* $\text{♩} = 60$ $\text{♩} = 40$

58 $\text{♩} = 76$ *senza sord. sul tasto*  *mf*

61 *mf*  *mf* 3 3 3 3 3 3 3 3 3 3 3

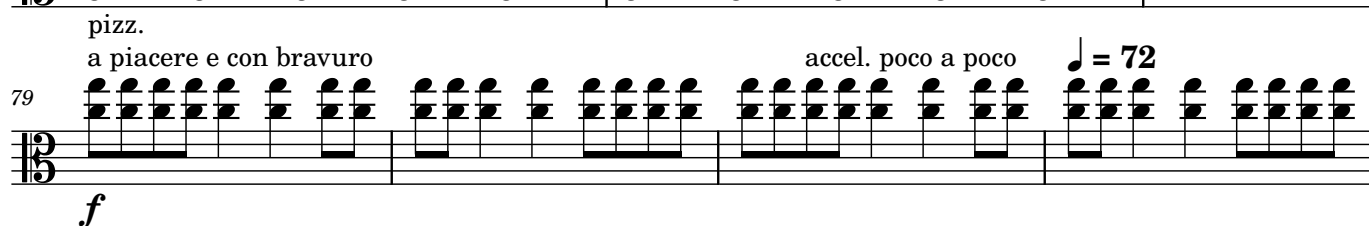
63  3 3 3 3 3 3 3 3 3 3 3

65  3 3 3 3 3 3 3 3 3 3 3

67  3 3 3 3 3 3 3 3 3 3 3

70  3 3 3 3 3 3 3 3 3 3 3

72  3 3 3 3 3 3 3 3 3 3 3 $\text{♩} = 66$ subito silenzio Adagietto 5

79 *pizz.* *a piacere e con bravuro* *accel. poco a poco* $\text{♩} = 72$  *f*

83



arco
f

86



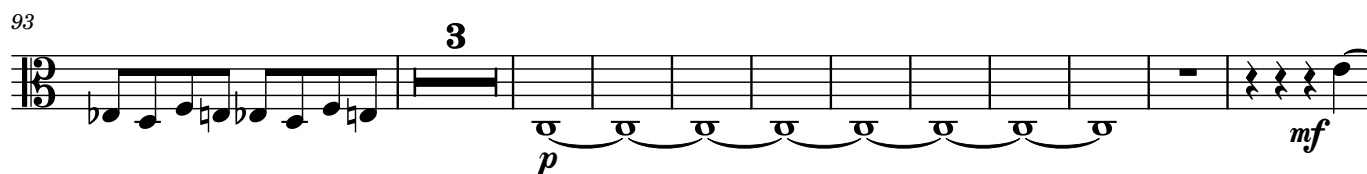
88



90



93



3
p *mf*

107



Violoncello

to Veritas

Ali Riza SARAL

♩ = 80 di salto
Andante

Andante

11 $\text{♩} = 76$ allargando f mf p Martellato a Tempo ff f mf

15 $\text{♩} = 72$ rall. p ff I Tempo $\text{Tenuto grand-detache}$ I Tempo accel. Martellato a Tempo ff f mf

21 Lusinghiero mp accel. $\text{♩} = 88$

24 $\text{♩} = 72$ rallentato $\text{♩} = 72$ mf

27 $\text{♩} = 72$ rallentato $\text{♩} = 72$ mf

33 $\text{♩} = 60$ Larghetto $\text{in distanza e susurrante}$ Cantabile pp mf pp

44 mp mf mf

48 mf mf

51

55

$\text{♩} = 40$ $\text{♩} = 60$ $\text{♩} = 76$ +

f *mf* *f* *mf*

62

66

$\text{♩} = 66$
Adagietto
subito silenzio
4 pizz. *f*

70

ff pizz. *f*

79 a piacere e con bravuro accel. poco a poco $\text{♩} = 72$

83 arco *ff*

89

93

95 *f* *mf* *p*

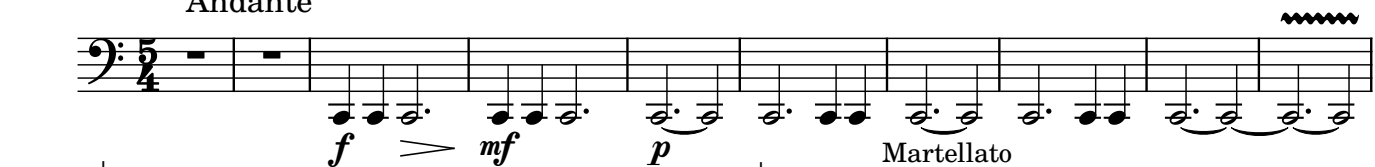
105 *mf*

Violoncello The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$ di salto
Andante



$\text{♩} = 76$
allargando

$\text{♩} = 80$
a Tempo

Martellato



$\text{♩} = 72$
rall.

$\text{♩} = 80$
I Tempo

$\text{♩} = 84$



Lusinghiero

$\text{♩} = 88$
accel.
accel.



$\text{♩} = 72$
rallentato $\text{♩} = 72$



A

$\text{♩} = 60$

Larghetto

in distanza e susurrante

$\text{♩} = 72$



2

Tenuto

molto vib.

$\text{♩} = 40$



$\text{♩} = 76$

2



64

The bass line of 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#). It consists of four measures, each containing a pair of eighth notes beamed together. The notes are: F#4-G#4, A4-B4, C5-D5, and E5-F#5.

68

♩ = 66

Adagietto

subito silenzio

4

pizz.

a piacere e con bravuro

accel. poco a poco

♩ = 72

tenuto detache arco

73

The bass line of 'The Rose Tree' is written in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a half rest. The next measure contains a whole rest. The following measure is a whole note chord consisting of G2, A2, and B2. This is followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-

83


90

The bass line of 'The Rose Tree' is written in G major (one sharp, F#) and 2/4 time. It consists of four measures, each containing a pair of eighth notes. The notes are: G2-A2, B2-C3, D3-E3, and F#3-G3. The melody is a simple, repetitive eighth-note pattern.

94

The bass line is written on a single staff with a bass clef. It begins with a forte (*f*) dynamic marking. The melody consists of eighth notes, grouped in pairs of four by beams. The first four groups are separated by vertical bar lines, and the final group is underlined. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C13

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Contrabass The Secret Hidden at the Lighthouse

to Veritas

Ali Riza SARAL

$\text{♩} = 80$ di salto
Andante

pizz. arco $\text{♩} = 76$
allargando

12 $\text{♩} = 80$
a Tempo Martellato $\text{♩} = 72$
rall.

$\text{♩} = 84$
accel.

$\text{♩} = 88$
accel.

17 I Tempo
Tenuto grand-detache I Tempo
Lusinghiero 2

25 $\text{♩} = 72$
rallentato $\text{♩} = 72$

A $\text{♩} = 60$
Larghetto

33 in distanza e suscitato

38 $\text{♩} = 72$ 2

$\text{♩} = 60$

50 molto vib. $\text{♩} = 40$ $\text{♩} = 76$ +

61

65

69

4



♩ = 72

tenuto detache arco

78

pizz.

a piacere e con bravuro

accel. poco a poco



85



91



94

arco



96

